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THE

NOVAR COLLECTION.

PRICE SIXPENCE.

Sold for the Benefit of the Artists' General Benevolent Fund.

CATALOGUE

OF

THE ANCIENT PORTION

OF THE CELEBRATED

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Formed by that distinguished Amateur, the late

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AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 1, 1878,

AT ONE O'CLOCK PRECISELY.

L. 38463

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—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

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CATALOGUE.

On SATURDAY, JUNE 1, 1878,

AT ONE O'CLOCK PRECISELY.

ALBANO.

1 A Landscape, with Salmacis and Hermaphrodite
22 *in.* by 27½ *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

ALBANO.

2 Venus and Adonis, with Cupids in a landscape
27 *in.* by 34 *in.*

ALBANO.

3 Nymphs clipping Love's Wings
18 *in.* by 23 *in.*

ALBANO.

4 The Madonna and Child—*on copper*
9¾ *in.* by 7½ *in.*

ALBANO.

5 The Apotheosis of the Magdalene
16½ *in.* by 11½ *in.*

C. ALLORI.

6 Abraham's Sacrifice—*on copper*
12 *in.* by 9 *in.*

L. BACKHUYZEN.

7 A STORM AND SHIPWRECK OFF A ROCKY COAST
53 *in.* by 77½ *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

BASSANO.

8 Susannah and the Elders
28½ *in.* by 38 *in.*

BELLINI.

9 The Madonna with the Infant Christ
12½ *in.* by 10 *in.*

N. BERCHEM.

10 DIANA AND CALISTO
36 *in.* by 43 *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

N. BERCHEM.

11 Bacchanalians
7¾ *in.* by 8¾ *in.*

N. BERCHEM.

12 A Lady and Gentleman on Horseback in Conversation with Peasants
9½ *in.* by 12½ *in.*

N. BERCHEM.

13 A Sunny Landscape, with muleteers and animals
Signed, and dated 1644
21 *in.* by 19½ *in.*

JOHN BOTH.

14 A VIEW OF THE TIBER AND SURROUNDING COUNTRY, represented under the appearance of sunset. The most prominent object is a bridge (probably Ponte Molle) composed of six arches, and having at one end a strong and lofty tower; on some rising ground in front are two herdsmen, one of whom is seated, leaning on his staff: the other stands with his back to the spectator, apparently looking at a female, who is mounted on a mule, passing along the farther side of a bank; and at some distance off may be perceived a diligence going towards the bridge
31 *in.* by 42¼ *in.*
From the Collection of Sir Henry Oxenham, 1840
See Smith's 'Catalogue Raisonné,' Supplement, page 784, *No.* 14
Described by Dr. Waagen in 'Art Treasures in Great Britain'

F. BOUCHER.

15 Two Girls
21 *in.* by 17 *in.*

F. BOUCHER.

16 The Mask. *Signed, and dated* 1734
28 *in.* by 22½ *in.*

F. BOUCHER.

17 A Pastoral Scene, with a shepherd, a shepherdess, and sheep
30½ *in.* by 27¼ *in.*

BONIFACCIO.

18 A Female Figure holding a Sword and Scales
$9\frac{1}{2}$ *in.* by $6\frac{3}{4}$ *in.*

ANNIBAL CARRACCI.

19 THE TOILET OF VENUS
51 *in.* by $64\frac{1}{2}$ *in.*
From the Tanari Palace at Bologna
Mentioned in Dr. Waagen's Work

CARRACCI.

20 The Magdalene
$22\frac{1}{2}$ *in.* by $20\frac{1}{2}$ *in.*

CARRACCI.

21 The Vision of St. Francis
19 *in.* by 17 *in.*

A. CARRACCI.

22 A Landscape, with Tobit and the angel
$18\frac{1}{4}$ *in.* by $13\frac{1}{4}$ *in.*
From the Collection of the Earl of Lichfield at Shugborough

CLAUDE.

23 A Landscape, with ruins and figures
11 *in.* by 14 *in.*

CLAUDE.

24 A Lake Scene, with a sportsman and other figures regaling in the foreground, cattle, sheep, and goats under trees on the left
23 *in.* by $32\frac{1}{2}$ *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

CLAUDE.

25 PHILIP BAPTIZING THE EUNUCH. The event recorded in sacred history is represented as occurring on the foreground of a hilly and well-wooded country; the Ethiopian is seen kneeling on the margin of a stream in front, while the apostle stands by him pouring water on his head; one of the Eunuch's attendants waits, at a little distance, the completion of the ceremony; and his chariot, containing three of his servants, drawn by two horses, is on the right; from hence the view is directed to a bridge, and still more remote to a broad river. The opposite side is composed of beautiful clusters of trees, which conceal a great portion of a distant mountain, on whose sides are a variety of buildings

Painted in 1673 *for the Cardinal Spada. Inscribed and dated*

33 *in.* by 55 *in.*

From the Collection of William Beckford, Esq.

See Smith's 'Catalogue Raisonné,' part viii., page 300

Described in Dr. Waagen's 'Art Treasures in Great Britain'

CLAUDE.

26 A GRAND SEAPORT. A man lifting timber, and three persons in conversation. A seaport, represented under the delightful appearance of a fine summer's afternoon. The view offers, on the left, a small portion of a noble building consisting of two Ionic columns, on the farther side of which is an elegant and lofty entrance to a city, composed of square pilasters with ornamented shafts; an esplanade of stonework fronts these edifices, over which are distributed twelve persons; from hence the eye looks across the bay to a lofty round tower, on the farther side of which are a number of vessels near a town situate at the base of a mountain. On the opposite side and front is a large vessel (only part of which is visible), together with two boats. Moored near the shore, in one of the latter,

are three sailors; near these is a man on the beach lifting a plank of wood, and on the esplanade may be noticed three persons in conversation, two of whom are seated; a little distance from the shore is a boat, containing a number of passengers crossing the bay

39 *in.* by 52½ *in.*

See Smith's 'Catalogue Raisonné,' part viii., page 347, *No.* 321

This fine picture is well engraved by T. Major, and in reverse by Jorma

CORREGGIO.

27 GANYMEDE

8¾ *in.* by 14 *in.*—oval

CORREGGIO.

28 THE NATIVITY

17 *in.* by 14½ *in.*

CORREGGIO.

29 THE AGONY OF CHRIST—*on copper*

8¾ *in.* by 7½ *in.*

CORREGGIO.

30 THE MADONNA AND CHILD

14 *in.* by 12½ *in.*

P. DA CORTONA.

31 THE MADONNA AND CHILD

26 *in.* by 24 *in.*

A. CUYP.

32 THREE CHILDREN, supposed to be the artist's, seated in a landscape with sheep and lambs, near a river with a church in the distance

60 *in.* by 70 *in.*

A. CUYP.

33 A LANDSCAPE, with farm buildings, a peasant with two cows, and three other figures near a gateway
14 *in.* by 17¼ *in.*

A. CUYP.

34 A SUNNY LANDSCAPE, with peasants and a miller's waggon near a well and rustic buildings. *Signed*
13 *in.* by 19½ *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

GASPAR CRAYER.

35 The Madonna and Child
67 *in.* by 47 *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

CARLO DOLCE.

36 Mater Dolorosa—*on copper*
10¼ *in.* by 8 *in.*

DOMENICHINO.

37 The Madonna and Child, with angels presenting fruits
38 *in.* by 48 *in.*

A. ELSHEIMER.

38 Lot and his Daughters—*on copper*
6½ *in.* by 8½ *in.*
From the Duc de Valentinois' Collection

SASSO FERRATO.

39 The Madonna, with Hands clasped in Prayer
19 *in.* by 15½ *in.*

SASSO FERRATO.

40 The Madonna and Child
$26\frac{1}{2}$ *in.* by 21 *in.*

SASSO FERRATO.

41 The Madonna in Prayer
$19\frac{1}{2}$ *in.* by $15\frac{1}{4}$ *in.*

SASSO FERRATO.

42 THE HOLY FAMILY, with St. Elizabeth and St. John with the Lamb
42 *in.* by 34 *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

GAROFALO.

43 The Adoration of the Shepherds—arched top
$15\frac{3}{4}$ *in.* by 11 *in.*

GREUZE.

44 Head of a Boy in a Large Black Hat
18 *in.* by 14 *in.*

GREUZE.

45 Head of a Girl, her hair tied by a blue ribbon
18 *in.* by $14\frac{1}{2}$ *in.*

GREUZE.

46 The Artist's Daughter holding a Letter
$24\frac{1}{2}$ *in.* by 20 *in.*

GREUZE.

47 The Last Scene in the Opera of 'Nina Pazza,' with the portraits of the actors. Nina recovers her senses when she sees her lover at her feet
31 *in.* by 37½ *in.*
From the Gallery of the Marquis de Montcalm

GUERCINO.

48 St. John and the Angel of the Apocalypse
13¾ *in.* by 16¾ *in.*

GUIDO.

49 St. Catherine
44½ *in.* by 37 *in.*

GUIDO.

50 The Magdalene, with her hands crossed upon her breast
25 *in.* by 21 *in.*

GUIDO.

51 The Repose of the Holy Family, with angels—*on copper*
21 *in.* by 28 *in.*

GUIDO.

52 The Madonna, with her hands clasped in prayer
24 *in.* by 21 *in.*

GUIDO.

53 CLEOPATRA
68¾ *in.* by 40 *in.*
Engraved by Strange
Described by Dr. Waagen in 'Art Treasures in Great Britain'

GUIDO.

54 ST. SEBASTIAN

52¼ *in.* by 35½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

GUIDO.

55 EUROPA

61 *in.* by 44½ *in.*

From the Altieri Palace at Palermo and the Altimira Gallery at Madrid

M. HOBBEMA.

56 A RICHLY WOODED RIVER-SCENE, with peasants and a dog on a winding road on the left, and two ducks on the right. *Signed*

26 *in.* by 34½ *in.*

M. HOBBEMA.

57 A WOODY LANDSCAPE, with cottages, a post-waggon passing through a ford, and other figures, by G. de V.

17 *in.* by 20¼ *in.*

FILIPPO LAURI.

58 DIANA AND ACTÆON—*on copper*

Engraved by Woollett

13 *in.* by 16½ *in.*

N. MAES.

59 AN INTERIOR, with a woman arranging a child's hair, two children beyond, a dog on the right, and a cat in the foreground

24 *in.* by 18½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

MURILLO.

60 St. Peter and the Angel
11¾ *in.* by 12 *in.*

MURILLO.

61 St. Francis
23 *in.* by 17 *in.*

MURILLO.

62 The Descent from the Cross. The dead Christ on the lap of the Virgin attended by two angels
13 *in.* by 13 *in.*—*octagonal*

MURILLO.

63 The Miraculous Visitation of St. Ursula to St. Catherine of Sienna
15 *in.* by 19 *in.*
A sketch for the picture in the Earl of Dudley's Gallery

MURILLO.

64 THE MIRACLE OF THE LOAVES AND FISHES
13¼ *in.* by 30 *in.*
A sketch for the great picture in the Caridad at Seville
Described by Dr. Waagen in 'Art Treasures in Great Britain'

MURILLO.

65 A GROUP OF SPANISH BEGGARS, at the stall of a woman selling bread and aguardiente in Madrid in winter
An early work of the Master, much resembling one of the series in the Academy at Madrid
37½ *in.* by 47½ *in.*

MURILLO.

66 THE NATIVE VILLAGE OF THE ARTIST IN THE ANDALUSIAN MOUNTAINS, with a lady on a mule, a woman feeding fowls to the left

75 *in.* by 49 *in.*

MURILLO.

67 ST. ANTHONY CARESSING THE INFANT SAVIOUR

63¼ *in.* by 81 *in.*

Sold by Queen Christina from the Royal Gallery at Madrid
Bought from M. Teschier

Described by Dr. Waagen in 'Art Treasures in Great Britain'

MURILLO.

68 THE DUENNA

43 *in.* by 39 *in.*

This picture was inherited by the late owner from his father, Sir Alexander Munro, formerly Consul-General in Spain. It was presented to that gentleman by a Spanish noble family, to whom he had rendered services, as a mark of their gratitude

PADUANINO.

69 THE GRACES

46 *in.* by 59 *in.*

PALMA.

70 THE HOLY FAMILY, with St. Catherine

25 *in.* by 37 *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

PARMEGIANO.

71 THE HOLY FAMILY—arched top

27 *in.* by 20 *in.*

PERUGINO.

72 The Crucifixion
16¾ *in.* by 11¼ *in.*

PERUGINO.

73 St. Francis in Ecstacy
24 *in.* by 19½ *in.*

G. POUSSIN.

74 A Landscape, with a cascade and classical figures
14 *in.* by 18 *in.*

G. POUSSIN.

75 A Classical Landscape, with buildings and figures
29 *in.* by 38½ *in.*

NICOLAS POUSSIN.

76 The Madonna and Child, surrounded by flowers
22 *in.* by 19 *in.*

NICOLAS POUSSIN.

77 Venus and Adonis, with Cupids and Bacchanalian boys
37 *in.* by 52 *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

PRIMATICCIO.

78 Venus, with Time and Cupids
35 *in.* by 28 *in.*

A. PYNACKER.

79 A ROCKY COAST-SCENE, with vessels wrecked, one burning, crews saved by boats in foreground
Signed
32½ *in.* by 43 *in.*
See Dr. Waagen's 'Art Treasures in Great Britain'

RAFFAELLE, After.

80 HEADS OF ST. JOSEPH AND THE VIRGIN, by C. Brocky
25 *in.* by 32 *in.*

RAFFAELLE.

81 THE VISION OF EZEKIEL
16 *in.* by 12 *in.*

RAFFAELLE.

82 A DANCE OF CUPIDS.
8 *in.*—circular

REMBRANDT.

83 AN AGED MAN, with long beard and black cap, reading a book
24½ *in.* by 22 *in.*

REMBRANDT.

84 PORTRAIT OF THE ARTIST, in a black dress and cap, holding a book and ink bottle in his left hand and a pen in his right hand
31½ *in.* by 26¾ *in.*
See Dr. Waagen's Work

SALVATOR ROSA.

85 Portrait of Masaniello
18 *in.* by $13\frac{3}{4}$ *in.*
Bought by the Earl of Blessington from the Belvedere Palace, Naples. Said to have been painted from life during Masaniello's insurrection
Exhibited at the British Institution

RUBENS.

86 Achilles, with the daughters of Lycomedes—*a sketch*
13 *in.* by 10 *in.*

RUBENS.

87 The Meeting of Jacob and Esau—*a sketch*
$18\frac{3}{4}$ *in.* by $15\frac{1}{2}$ *in.*

RUBENS.

88 A River God and Two Nymphs
10 *in.* by $14\frac{1}{2}$ *in.*

RUBENS.

89 The Triumph of the Church of Rome
24 *in.* by $42\frac{1}{2}$ *in.*

RUBENS.

90 Christ, with Martha and Mary—the background and accessories by velvet Breughel
25 *in.* by 24 *in.*

RUBENS.

91 The Grecian Daughter
58 *in.* by 60 *in.*

RUBENS.

92 St. Joseph holding the Infant Saviour in his Arms, with the Deity above and angels offering flowers
94 *in.* by 74 *in.*

RUBENS.

93 PORTRAIT OF A LADY IN A BLACK DRESS, with lace collar and cuffs and richly jewelled chain—inscribed 'Virgo Brabantina'

42½ *in.* by 31 *in.*

RUBENS.

94 PORTRAIT OF THOMAS PARR (Old Parr), born 1483, died 1635

24 *in.* by 18½ *in.*

Painted when the artist was Ambassador from the Archduchess to King Charles I. See back

From the Collection of Sir Robert Price

Exhibited at the British Institution, 1846

RUBENS.

95 ST. SEBASTIAN

79 *in.* by 50½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

RUBENS.

96 THE HOLY FAMILY, with St. Anne

59¼ *in.* by 44¼ *in.*

JACOB RUYSDAEL.

97 A GRAND SEA-PIECE: effect of storm, two figures on a wooden pier, at the end of which is a beacon, a wave breaking over with fine effect, a fishing-boat is endeavouring to make for the harbour, and other boats are seen tossed by the waves in the distance, a brilliant light falls on the centre from a partial opening in the grand clouded sky

34 *in.* by 47½ *in.*

From the Earl of Orford's Collection

JACOB RUYSDAEL.

98 A SEA VIEW, with fishing-boats and men-of-war, two men on the shore on the right

27½ *in.* by 36½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

JACOB RUYSDAEL.

99 A GRAND WATERFALL, with a felled tree and a castle on a height on the right

38 *in.* by 32 *in.*

ANDREA DA SALERNO.

100 St. Stephano

From Alton Towers

ANDREA DEL SARTO.

101 LA CARITA

48 *in.* by 37 *in.*

From the Ruspigliosi Palace

ANDREA DEL SARTO.

102 PIETA: the Madonna and two angels mourning over the body of Christ

38½ *in.* by 51¾ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

SCHEDONE.

103 The Holy Family

10½ *in.* by 8½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

SOLIMENA.

104 Ganymede

17½ *in.* by 9½ *in.*

JAN STEEN.

105 THE EFFECTS OF INTEMPERANCE

In illustrating this moral lesson, the painter has not scrupled to introduce himself and wife in the character of the master and mistress of the house, both of whom appear to have indulged to repletion in the pleasures of the table, and are now sunk in a profound sleep. The latter, a fine comely woman, dressed in a red jacket bordered with ermine and a bluish silk petticoat, is seated in the centre of the apartment by the side of the table. While in a state of drowsy stupefaction a girl is picking her pocket, and at the same time a little boy stands by, holding a piece of money in his hand, and looking archly on. A third child, and the youngest in the family, sits near a large window in the act of aiming a blow with a fiddlestick at a wine glass, which is placed on a chair before him. In the back of the room are seen a servant-man handing some bags of money to the maid.

Amidst this scene of spoliation may be observed a dog on a table devouring the contents of a pie; a cat, while in the act of springing up at a bird, has knocked down a china vase; some meat is burning at the fire, and a monkey is amusing himself with books and parchment deeds, which, with a china jug, a silver plate, a broken goblet, a violin, and a Bible, lie scattered on the floor. Thus are the baneful effects of intemperance strikingly portrayed in the universal language of painting, and the whole exhibits such consummate skill, both in the conception and execution, as to fully justify the opinion that the artist was one of the greatest painters of the Dutch School

30¼ *in.* by 43½ *in.*

Collection of *M. Dauser Nyman*, Amst. 1797
„ *M. Smeths Van Alpin*, „ 1810
„ *M. Sereville*, Paris 1811
„ *The Duc d'Alberg*, Lond. 1817
„ *Geo. Watson Taylor, Esq.* 1823

From the Beckford Collection. See Smith's 'Catalogue Raisonné,' part iv., p. 1

JAN STEEN.

106 AFTER DINNER

Signed

25 *in.* by 32½ *in.*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

JAN STEEN.

107 A YOUNG GIRL WITH A WREATH OF FLOWERS

7 *in. by* 5¾ *in.*

JAN STEEN.

108 A PARTY OF PEASANTS AND OTHER FIGURES ASSEMBLED IN FRONT OF A COTTAGE

Signed

17¾ *in.* by 14 *in.*

H. SWANEVELDT.

109 A LANDSCAPE, with cattle—*on copper*

Signed

8¾ *in.*—*circular*

H. SWANEVELDT.

110 A LANDSCAPE, with travellers

Signed

11 *in.* by 16½ *in.*

TASSI.

111 A HARBOUR SCENE, with shipping and figures

30 *in.* by 61 *in.*

D. TENIERS.

112 DIANA SURPRISED BY ACTÆON

6¾ *in.* by 9¼ *in.*

D. TENIERS.

113 PERSEUS AND ANDROMEDA—*a pasticcio*
$10\frac{1}{2}$ *in.* by 14 *in.*

G. TERBURG.

114 THE GLASS OF LEMONADE

A company of two ladies and a gentleman in a handsome apartment; the elder lady is standing with her hand upon the shoulder of the other, who is seated with a glass of lemonade in her hand, which a cavalier sitting opposite to her is stirring with a silver knife; the latter lady is dressed in a yellow velvet négligé bordered with ermine, a white satin petticoat trimmed with gold, and wears a black hood tied under her chin. A stool covered with red velvet, on which is a dog, stands on the left, and on the opposite side are a monkey and a table with a bottle and a basin on it

The subject engraved in the Choiseul Gallery
From the Praslin Collection
See Smith's 'Catalogue,' part iv., page 119
$25\frac{3}{4}$ *in.* by $20\frac{3}{4}$ *in.*

J. B. TIEPOLO.

115 THE MARTYRDOM OF ST. AGNES
73 *in.* by 52 *in.*

J. B. TIEPOLO.

116 THE VIRGIN AND CHILD WITH ANGELS
Signed, and dated 1734
94 *in.* by 60 *in.*

TINTORETTO.

117 THE DESCENT FROM THE CROSS
$43\frac{3}{4}$ *in.* by $34\frac{1}{4}$ *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

TINTORETTO.

118 A Nymph Surprised
40 *in.* by 50 *in.*

TINTORETTO.

119 Portrait of a Gentleman holding a Book in his Right Hand
45 *in.* by 34 *in.*

TINTORETTO.

120 Candaules and Gyges
52½ *in.* by 77 *in.*

TITIAN.

121 THE ADORATION OF THE MAGI
54½ *in.* by 87 *in.*
From the Collections of B. West, P.R.A., and the poet Rogers

TITIAN.

122 A Knight and Lady with Casket of Jewels
37¾ *in.* by 28¾ *in.*

TITIAN.

123 The Toilet of Venus
45 *in.* by 43 *in.*

TITIAN.

124 The Repose of the Holy Family
18 *in.* by 24½ *in.*
Believed to have belonged to the Emperor Rudolph at Prague

TITIAN.

125 Diana and Actæon

A sketch for the picture in the Bridgewater Gallery

21 *in.* by 25½ *in.*

TITIAN.

126 Venus caressing Cupid

29 *in.* by 21 *in.*

TITIAN.

127 St. Jerome Kneeling—*a sketch*

9 *in.* by 13 *in.*

TITIAN.

128 "Noli me Tangere"

20 *in.* by 16 *in.*

Small replica of the picture bequeathed to the National Gallery by the poet Rogers

TITIAN.

129 Danae and Cupid

42 *in.* by 66 *in.*

TITIAN.

130 Venus Reclining

41 *in.* by 63 *in.*

From Stowe

Brought from Italy by the Marquis of Buckingham, who paid 1000*l. for it*

Described by Dr. Waagen in 'Art Treasures in Great Britain'

TITIAN.

131 Venus Sleeping

20 *in.* by 35 *in.*

TITIAN, After.

132 Bacchus and Ariadne. *From the picture in the National Gallery by C. Brocky*
26 *in.* by 29 *in.*

VANDYCK.

133 DÆDALUS AND ICARUS

This expressive moral allegory is depicted by a youth (Icarus) who stands naked all but the loins, while his father, Dædalus, is stooping under his arm to attach a wing on his shoulder. The youth's right hand is on his father's head, and the left holds some drapery round his loins. The figures are seen to the knees

43 *in.* by 35 *in.*
Engraved in mezzotint by Watts
Collection of John Knight, Esq., 1819
Collection of E. W. Lake, Esq.
Exhibited in the British Gallery in 1815
Described in Smith's 'Catalogue,' part iii., page 103.

VANDYCK.

134 A Group of Horsemen and Horsewomen with Falcons—*a sketch*
19½ *in.* by 17 *in.*

VANDYCK.

135 The Dead Christ, with the Maries and angels
66 *in.* by 108 *in.*

ADRIAN VAN DE VELDE.

136 A Landscape, with a white horse, a bull, cow, and sheep
8 *in.* by 12½ *in.*

ADRIAN VAN DE VELDE.

137 A Landscape, with a herdsman and shepherdess and animals near a pool of water. *Signed*
10½ *in.* by 13 *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

W. VAN DE VELDE.

138 A STORM AND SHIPWRECK
46½ *in.* by 65 *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

W. VAN DE VELDE.

139 A Naval Engagement
12 *in.* by 19 *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

W. VAN DE VELDE.

140 A Sea View, with a fishing-boat and vessels in the distance, storm coming on
14 *in.* by 21½ *in.*
Described in Dr. Waagen's 'Art Treasures in Great Britain'

P. VERONESE.

141 An Altar-piece, with the Madonna and Child and saints
36 *in.* by 24 *in.*

PAUL VERONESE.

142 VENUS SEATED ON A COUCH, withholding the bow of Cupid, while he is raising himself on a footstool endeavouring to regain

$75\frac{1}{2}$ *in.* by 56 *in.*

Originally in the Colonna Palace, afterwards in the Collection of Walsh Porter, Esq. Purchased by Mr. Munro at the sale of the late Sir Simon Clarke's Gallery in 1840

PAUL VERONESE.

143 MARS, VENUS, AND CUPID

$59\frac{3}{4}$ *in.* by 47 *in.*

PAUL VERONESE.

144 ST. HELENA: THE VISION OF THE INVENTION OF THE CROSS. The altar-piece of a chapel dedicated to St. Helena at Venice.

It belonged to the great Duke of Marlborough, from whose possession it passed to that of the Treasurer, Lord Godolphin; and was sold at the sale of the late Duke of Leeds' Collection to the late Marquis of Hertford

$77\frac{1}{4}$ *in.* by $45\frac{1}{2}$ *in.*

From the Collection of the Honourable Percy Ashburnham

LEONARDO DA VINCI.

145 FLORA

23 *in.* by $17\frac{1}{2}$ *in.*

WATTEAU.

146 THE BIRD CAGE

23 *in.* by 31 *in.*

WATTEAU.

147 A FETE CHAMPETRE, a composition of six figures

14 *in.* by $18\frac{1}{4}$ *in.*

WATTEAU.

148 A FETE CHAMPETRE, with Pierrot and three other figures on the right, and four other figures in the distance on the left
12 *in.* by 15½ *in.*

WATTEAU.

149 LE PRINTEMPS
49 *in.* by 40½ *in.*
Engraved by Desplace

WATTEAU.

150 LES DEUX MARQUISES
30¼ *in.* by 24¼ *in.*
Described by Dr. Waagen in 'Art Treasures in Great Britain'

P. WOUVERMANS.

151 A HALT OF CAVALIERS AND LADIES AT A FARRIER'S SHOP; a hound drinking at a stream on the left
13½ *in.* by 19 *in.*

RAFFAELLE.

152 LA VIERGE A LA LEGENDE,
or 'LA VIERGE DE NOVAR'
The celebrated work engraved by Forster
32½ *in.* by 24 *in.*
It is believed to have belonged to King Charles I.
There exists in the Bibliothèque Nationale at Paris an etching by Guido of the composition entitled from Raffaelle
Formerly in the Collection of Lord Gwydir, when it was ascribed to Giulio Romano

Extract from 'A Review of the Lives and Works of some of the most eminent Painters,' by Mons. C. J. Nieuwenhuys, published in 1834:—

"It would be difficult to name a second picture by this painter to compare with the present. It bears more resemblance to the beautiful works of Raffaelle than to any other of Giulio-Romano, and no doubt the hand of Raffaelle took a considerable part in the execution of this excellent work; for the head of the Virgin is after the same model which the latter has introduced in his most important works. The

Virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her child standing on a cushion, having in his little hands the end of a scroll on which the words 'Ecce Agnus Dei' are easily deciphered. St. John is holding the other end of the paper about which they are disputing, and the Virgin with a sweet expression seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph with a lighted lantern in one hand, with the other he is leading the ass which is to aid their flight into Egypt. It is impossible, justly, to describe the beauties of this picture, which must be considered one of the finest of its kind, not only as regards the pure and elevated character of the design, but also from the beauty of the pencilling—qualities that have always been so much admired in this great school."

RAFFAELLE.

153 LA MADONNA DEI CANDELABRI,
or 'VIERGE AUX CANDELABRES'

The celebrated chef-d'œuvre

26 *in.—circle*

Engraved by Bridoux, Bettelini, Folo Fabri, Blot, and Prestini

Purchased by the late owner at the sale of the Duke of Lucca's pictures in 1841

Bought from the Borghese Palace by Lucien Bonaparte, and sold by him to the Queen of Etruria

See Waagen's 'Art and Artists in England'

Extract from the 'Catalogue of the Sale of H.R.H. The Duke of Lucca's Gallery,' by Mr. Phillips, June 5, 1841:—

"There was not probably in all Italy a picture which has at all periods possessed more favour as a popular and beautiful subject than the picture which is about being submitted to the amateurs of painting of this country and of the world in general. It has been repeatedly engraved *as well*, when in the Borghese Palace of Rome, as afterwards in the possession of Lucien Bonaparte, and latterly in that of H.R.H. the Duke of Lucca, in whose Collection it always formed a leading point of attraction. Among the artists who have engraved this picture may be named Folo, Bettelini, Fabri, Blot, Prestini, and Bridoux; and if such testimonials may stamp the value of a picture and excite a desire of competition, there is no saying to what extent the desire of possessing it may be limited.

"In speaking of a work of so great reputation and beauty, it were needless here to bestow on it one word of praise. It speaks for itself in a language more intelligible than words can express, and to this mode of address we shall leave it. It is cited by Quatrémaire."

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